

BOOKMARK THE NEW ACMR WEBSITE!

Theodore Kwok

The ACMR Board has taken the first step towards enhancing the web presence of ACMR by registering our own domain name. The new domain name is **acmr.info** (not active yet). In the next several months I will plan a new site and transfer the existing content to a commercial web hosting service. These changes will allow ACMR to consider using more interactive features of the Web (e.g., blogs, forums, member-only areas, tagging content) to share information.

NEXT ACMRNewsletter (vol.15, no.2)

DEADLINE: Oct 1, 2009

ACMRNewsletter is published twice a year in April and October. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Send all materials and enquiries via email to editors **Lei Ouyang Bryant** (lbryant@skidmore.edu) or **Chuen-Fung Wong** (wong@macalester.edu).

Back issues of *ACMR Newsletters* (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14, nos.1+2 [2008]) and *ACMR Reports* [vol.8, no.1 [1995] to vol.13 [2000]] are available online at <http://library.kcc.hawaii.edu/acmr/> or <http://acmr.info/>.

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MESSAGE FROM THE PRESIDENT

Frederick Lau

It is my pleasure to report to you that we had a productive fall meeting at Wesleyan. During the meeting, a new board was elected and board members have been working hard since then. We have proposed a draft of the by-laws and discussed its language at the business meeting. The revised version is ready and will come up for a vote from the full membership. Members currently on our listserv will soon receive a draft of the by-laws. E-votes can be cast within a window of two weeks. More instruction later.

One of the missions of ACMR is to promote research from all members. To achieve this goal, we have created two prizes named after two prominent ethnomusicologists and co-founders of ACMR. The "Barbara Barnard Smith Student Paper Prize" and "Rulan Chao Pian Publication Prize" will begin to accept submissions after the 2009 meeting in Mexico (see page 3 for more details). This gives us a chance to honor Professor Smith and Professor Pian for their contributions to our field and ACMR.

ACMR will soon have a new face. Ted Kwok will soon move our website from its current location at Kapiolani Community College Library to a commercial hosting site. Once it is ready, the new site will be easier to maintain and have more interactive web features. Many thanks to Ted for the work. Please keep the new web address <acmr.info> for your future reference.

Lastly, I would like to thank all the new board members for their dedication, energy, and vision. Keep up the good work. To all our members, don't forget to send in any relevant material for the newsletter!



TWO EXCITING NEW ACMR PRIZES!

Kim Chow-Morris

The ACMR is pleased to announce the creation of two new prizes that will recognize and commemorate exceptional scholarly research in the field of Chinese music. In addition to highlighting quality output in Chinese music research each given year, these two prizes also honor two major figures in our field and co-founders of ACMR: **Barbara Barnard Smith** and **Rulan Chao Pian**.

(continued on page 3)

ACMR MEXICO CITY!

CALL FOR PRESENTATION PROPOSALS:

Submission deadline: **September 1, 2009**

The 2009 annual meeting of the Association for Chinese Music Research will be held on November 19, 2009, in conjunction with the 54th Society for Ethnomusicology Conference, in Mexico City, Mexico. ACMR invites submission of abstract proposals for presentations, discussions, fieldwork reports, or specialized topics related to the field of Chinese music (broadly conceived). Each presentation is normally fifteen minutes in length and will be followed by five minutes of discussion. All abstract proposals and presentations should be in English. Send abstract proposals of no more than 250 words with a title and contact information to **Frederick Lau via email at fredlau@hawaii.edu** no later than **September 1, 2009**. Notifications of acceptances will be sent via email to presenters in late September. ACMR encourages graduate students to participate and solicits reports on research in progress. For more information, please visit ACMR website.

REPORT ON ACMR 2008 AT WESLEYAN UNIVERSITY

Charlotte D'Evelyn



Courtesy of Chi-Chun Chan

The 2008 meeting for ACMR was held on Saturday, October 26 at 8:00pm in conjunction with the SEM conference on the Wesleyan University campus in Middleton, CT.

The attendance at the ACMR annual meeting has continued to rise in the past several years, and this year proved to be one of the best attended meetings in the history of the association. In addition to regular members of ACMR, visiting guests from mainland Chinese institutions that were present included Xiu Hailin from the China Conservatory of Music in Beijing, Xue Yibing from the Music Research Institute in Beijing, Zhang Boyu from the Central Conservatory of Music in Beijing, Guan Jie from Ha'erbin Normal University, and Wang Siqi from Henan University.

After three outstanding paper presentations by students Chi Chun Chan, Pattie Hsu, and Wai-chung Li, President Frederick Lau opened the general business

meeting of ACMR. In his address, Lau conveyed the renewed sense of vitality in the association that was evidenced in the large attendance at the meeting and in the newly-resurrected newsletter that was started up in 2008 by editors Chuen-Fung Wong and Lei Ouyang Bryant.

As part of the revitalization process, Lau proposed two important ACMR-sponsored prizes: the **Barbara Barnard Smith Prize** for the best student paper on Chinese music presented at the SEM meeting, and the **Rulan Chao Pian Prize** for the best paper on Chinese music published in an English language scholarly journal in the previous year. The ACMR members present voted in favor of these two prizes and their respective honorary titles. These prizes will draw funding from the existing ACMR account and from incoming dues collected at the annual membership meeting.

During the meeting, membership dues were collected and registration forms were passed around to collect information for a new ACMR membership database. A large portion of the business meeting was dedicated to discussion and revision of the ACMR constitution. The members present went through the constitution to correct for wording, consistency, and membership approval of the document. A final draft of the constitution is now available for membership renewal on the ACMR website.

Finally, several ACMR officers came to the end of their terms of service at the meeting and new officers were nominated and elected to take their place. Alan Kagan replaced Nora Yeh as ACMR treasurer, Charlotte D'Evelyn replaced Mercedes Dujunco as ACMR secretary, Kim Chow-Morris replaced Tong Soon Lee as ACMR member-at-large, and Pattie Hsu replaced Charlotte D'Evelyn as ACMR student member.

As the association continues to grow in membership involvement and sponsorship projects, the next several years promise to be exciting and fruitful for ACMR.

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual conference of the Society for Ethnomusicology.

Current ACMR officers:

Frederick Lau, president, *University of Hawai'i, Mānoa*
Charlotte D'Evelyn, secretary, *University of Hawai'i, Mānoa*
Alan Kagan, treasurer, *University of Minnesota, Twin Cities*
Kim Chow-Morris, member-at-large, *Ryerson University*
Pattie Hsu, student representative, *UC Berkeley*
Theodore Kwok, web editor, *University of Hawai'i, Mānoa*
Lei Ouyang Bryant, newsletter editor, *Skidmore College*
Chuen-Fung Wong, newsletter editor, *Macalester College*

BARBARA BARNARD SMITH STUDENT PAPER PRIZE AND RULAN CHAO PIAN PUBLICATION PRIZE

(continued from page 1)

The **BARBARA BARNARD SMITH STUDENT PAPER PRIZE** is awarded on a yearly basis to recognize an outstanding student paper in the field of Chinese music, broadly defined, presented at the annual national Society for Ethnomusicology meeting. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The submitted paper should be identical to the presentation at the SEM, but may include additional bibliographic and discographic materials as appropriate. Prize winners will not be eligible to receive the award thereafter. The **Barbara Barnard Smith Prize** is accompanied by a \$100 award. The winner(s) will be notified by e-mail generally within three months of the ACMR meeting; an abstract of his/her paper will be included in the following **ACMRNewsletter**.

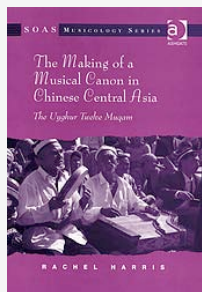
The **RULAN CHAO PIAN PUBLICATION PRIZE** recognizes the best article of Chinese music, broadly defined, published in an English-language scholarly journal within the past year. The **Rulan Chao Pian Prize** is accompanied by a \$100 award. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The winner(s) will be notified by e-mail generally within three months of the ACMR meeting; an abstract of his/her paper will be included the following **ACMRNewsletter**.

APPLICATION PROCEDURES FOR BOTH PRIZES

Send the following materials to the ACMR president no more than two weeks after the end of the SEM conference:

1. A cover page that includes the presenter/author's name, paper's title, e-mail address, and telephone number.
2. One electronic and three hard copies of the paper. Names and other identifying material should not be included in the body of the article to facilitate blind assessment.
3. For student prize only: A written description of any audio and visual materials. This should be attached as an appendix to the paper in lieu of the actual audio and visual items.

PEOPLE, PLACES, AND NEW PUBLICATIONS



The Making of a Musical Canon in Chinese Central Asia: The Uyghur Twelve Muqam, by Rachel Harris, was published by Ashgate in 2008. This book traces the development of the Twelve Muqam into the pre-eminent national tradition or musical canon of the Uyghurs. The book draws on Uyghur and Chinese language publications; interviews with musicians

and musicologists in Xinjiang, Almaty and Tashkent; field, archive and commercial recordings. It combines the musicological study of the Twelve Muqam repertoire with discussion of the cultural politics of their canonisation, and comes with a CD of Muqam excerpts recorded by Abdulla Majnun.



Chinese Street Opera in Singapore, by Lee Tong Soon, was published by the University of Illinois Press in 2008.

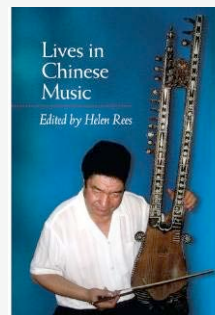


Intimate Heritage: Creating Uyghur Muqam Song in Xinjiang, by Nathan Light, was published by Lit Verlag in 2008.



A website for **Rulan Chao Pian** has been set up by the Chinese University of Hong Kong Library. The website includes important photos, interviews, and works of Prof. Pian, as well as highlights of the **Pian Music Collection**, the entire collection of Prof. Pian's research, fieldwork, and teaching materials recently donated to the Chinese University of Hong Kong Library. Please visit

<http://rulanchaopian.lib.cuhk.edu.hk/>.

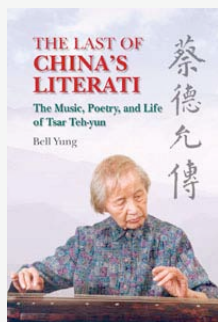


Lives in Chinese Music, edited by Helen Rees, was published by the University of Illinois Press in 2009.

The University of Hawai'i at Manoa Music Department and Department of Theatre and Dance are co-producing a Jingju Training Residency, August 2009 through February 2010, which will culminate in fully-staged public English-language performances of the *jingju* *The White Snake*. The script and score have been arranged by the three *jingju* artist-teachers from Jiangsu province who will be providing the intensive training to UHM students: National Artists of the First Rank Lu Genzhang and Zhang Ling, who will teach physical and vocal performance, and National Artist of the Second Rank Zhang Xigui, who will teach orchestral performance. Artistic supervision is being provided by Shen Xiaomei, the youngest personal disciple of twentieth-century *jingju* Master Mei Lanfang. Madam Shen has overseen *jingju* training and performance at UHM since 1983, and the three artist-teachers have all taught at UHM previously, Mr. Lu for a total of four prior training residencies and productions, and all three artist-instructors for the most recent residency and production of *Women Generals of the Yang Family* in 2005-06. As in the past, musical direction will be provided by UHM faculty member Frederick Lau, and the production will be translated and directed by UHM faculty member Elizabeth Wichmann-Walczak, who is also producing. In preparation for the upcoming full residency, National Artist of the First Rank Shen Fuqing is serving as a guest instructor in Chinese Ensemble this March and April, 2009.

Chuen-Fung Wong received a fellowship from the American Council of Learned Societies to conduct research on Uyghur music during sabbatical leave from fall 2009 to spring 2010.

Bell Yung of the University of Pittsburgh is a recipient of his university's 2009 Provost's Award for Excellence in Mentoring in recognition of his success in guiding students along the path to doctoral degrees and academic careers.



The Last of China's Literati: The Music, Poetry, and Life of Tsar Teh-yun, by **Bell Yung**, was published by the Hong Kong University Press in 2008. His article, "Tsar Teh-yun at Age 100: A Life of Qin Music, Poetry and Calligraphy," is included in the volume ***Lives in Chinese Music*** (ed. **Helen Rees**, pp.65-90, University of Illinois Press, 2009).

Besides works on Madam Tsar Teh-yun and *qin* music, **Bell Yung** has also published in other areas recently. ***Blind Dou Wun Remembers His Past: 50 Years of Singing Naamyam in Hong Kong***, a six-compact disc set of precious field recording by **Bell Yung** in the 1970s on the Cantonese narrative songs *naamyam* performed by the famed blind

singer **Dou Wun** (1910-1979), was published jointly by the Chinese Music Archive, the Chinese University of Hong Kong, and the Bailey Record Company in 2008. In addition, Bell Yung has published the following three articles: (1) "Voices of Hong Kong: the Reconstruction of a Performance in a Teahouse," *Critical Zone* 2009/3:37-56; (2) "Yao Binyan de Yinyue Shenghuo," [The Musical Life of Yan Bingyan] *Yinyue Yishu* [Arts of Music] 2008/2:11-15; and (3) "Creativity in 'Traditional' Music: Introducing an Ancient Composition for the Chinese Instrument Qin," in *Festschrift for Dr. Lee Hye-ku*, 1033-1049 (Seoul National University, 2008).

NEW FACES OF THE ACMR BOARD



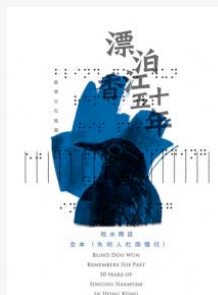
Kim Chow-Morris (member-at-large) is an assistant professor at Ryerson University in Toronto. She plays a number of Chinese instruments including *dizi*, *xiao*, *hulusi*, and *bawu* and has performed across the globe in mainland China, Hong Kong, India, Canada, and the United States. She currently directs two Chinese orchestras at York University, teaches *dizi* and *xiao* lessons, leads a professional Chinese quartet called the Yellow River Ensemble, and has previously directed a Chinese ensemble for the University of Toronto. Her present research interests include Taoist influences on Jiangnan sizhu, socio-musical hybridity in Chinese orchestras, contemporary Cantonese opera, hegemonic improvisation, and Chinese diasporic traditions.



Pattie Hsu (student representative) is a Ph.D. candidate in ethnomusicology at the University of California, Berkeley and is currently writing her dissertation, tentatively titled, "Cultural Business and Artistic Transformations in Taiwanese Opera." As Chiang Ching-Kuo fellow, Pattie conducted fieldwork for her dissertation in Taipei, Taiwan from

2007-2008. She is a performer of *erhu* and *yehu* and also plays Javanese gamelan.

Alan Kagan (treasurer) is an emeritus professor of ethnomusicology at the University of Minnesota and has been a member of ACMR since its inception in 1987. A student of Curt Sachs, Walter Kaufmann, and Alan Merriam, he received his PhD from Indiana University for his dissertation on Cantonese puppet opera and its ritual preludes for Taoist festivals. As a Fulbright Fellow he conducted fieldwork in Hong Kong for the 1965-66 academic year, he has also performed research on Buddhist Pure Land performance practices and plays Chinese *erhu*, *guqin* and percussion. Since his retirement, he has worked as Chairman and Project Director for the University of Minnesota's Retirees Volunteer Center and has continued various research and publishing projects.



REPORT ON THE CHINESE MUSIC BIBLIOGRAPHY PROJECT

Chuen-Fung Wong

The **ACMR Chinese Music Bibliography** has been updated and expanded. The current bibliography includes English-language books, journal articles, theses and dissertations, and video recordings published primarily in Europe and North America from 1997 to present. For materials published before 1997, refer to the bibliography compiled by Sue Tuohy in *ACMR Reports* vol.10, no.1, pp.50-61 (available on the ACMR website). We plan to include book chapters, audio recordings, and non-refereed journal articles in the next update of the bibliography project.

The ACMR Chinese Music Bibliography will no longer be included in *ACMRNewsletter*. It is available on the ACMR website at <http://library.kcc.hawaii.edu/acmr> and will soon be transferred to the new website at <http://acmr.info>.

EVENTS CALENDAR FOR 2009

- | | |
|---------------------|--|
| Apr 16-18 | Annual conference of the British Forum for Ethnomusicology: Music, Culture and Globalisation, at Liverpool John Moores University. [http://www.bfe2009.net/] |
| Jul 1-8 | The 40 th International Council for Traditional Music Conference, Durban, South Africa. [http://ictm2009.ukzn.ac.za/] |
| Oct 29-Nov 1 | Canadian Society for Traditional Music 2009 Meeting, Faculté de musique, Université de Montréal. [http://www.yorku.ca/cstm/conferences] |
| Nov 12-15 | American Musicological Society annual meeting, Sheraton City Center Hotel, Philadelphia, PA. [http://www.ams-net.org/philadelphia/] |
| Nov 18-22 | The 14 th International CHIME Conference: The Future of the Past. Musical Instruments Museum (MIM), Brussels. [http://home.wxs.nl/~chime/] |
| Nov 19-22 | Society for Ethnomusicology 54 th Annual Meeting, Mexico City, Mexico |
| Dec 2-6 | American Anthropological Association Annual Meeting, Philadelphia Marriot, Philadelphia, PA. [http://www.aaanet.org/meetings/] |

ACMR REGISTRY

Lei Ouyang Bryant

APRIL 2009

Over the past year we have been compiling a member registry that we hope will allow for increased interaction among members and serve as a resource for our research community. The registry includes member name, email address and research interests. Following the SEM membership directory organization, research interests include (1) subjects and theoretical categories, (2) types of music, and (3) geographic areas.

This first installation includes members present at the Fall 2008 meeting (if you did not complete a form your information is taken from the SEM membership directory). We would like to include all ACMR members in the registry so please submit your information to ACMR.members@gmail.com. We will publish the next installation of the registry in the Fall 2009 newsletter. Please also submit any updates or corrections to your entry.

Name (email)

Institutional Affiliation (Faculty/Student/Other)

- (1) Subjects and Theoretical Categories
- (2) Types of Music
- (3) Geographic Areas

Bret Berry (bberry@umail.iu.edu)

Indiana University-Bloomington (Student)

- (1) Organology, performance, concepts of tradition
- (2) guqin, experimental
- (3) mainland, Hong Kong, Taiwan

Lei Ouyang Bryant (lbryant@skidmore.edu)

Skidmore College (Faculty)

- (1) cultural studies, Diaspora, ethnicity, identity, memory, nationalism, popular culture, race, transnationalism
- (2) music from the Chinese Cultural Revolution
- (3) China, Taiwan, Japan, Asian America

Chi Chun Chan (cccc@cuhk.edu.hk)

The Chinese University of Hong Kong (Student)

- (1) Funeral Music, Chinese Instrumental Music
- (2) Chinese Music
- (3) Hong Kong & China

Kim Chow-Morris (kmorris@ryerson.ca)

Ryerson University, Toronto (Faculty)

- (1) improvisation; hegemony; disjuncture; identity; guanxi
- (2) Jiangnan sizhu; conservatory guoyue music; Cantonese opera
- (3) Jiangnan; Guangdong/Hong Kong; Canada

Joys Cheung (joys.h.cheung@gmail.com)

- (1) Chinese music and expressive culture, transnational networks in Chinese musical modernity, music and cultural translation, mode of music listening, music and emotion, music and political ritual, music of film
- (2) various
- (3) Asia

Charlotte D'Evelyn (develyn@hawaii.edu)

University of Hawaii (Student)

- (1) identity, nationalism, transnationalism, globalization
- (2) film music, jingju, jiangnan sizhu
- (3) China, North America

Mercedes Dujunco (dujunco@bard.edu)

Bard College (Faculty)

- (1) ethnomusicological theory, musical ethnography, music and tourism
- (2) traditional and popular music, diasporic music, film music, ritual music
- (3) China and Southeast Asia

Yun Fan (yfan01@wesleyan.edu)

Wesleyan University (Student)

- (1) Mulian Opera in South Anhui, pop music, musical recognition, collective memory, identity
- (2) Chinese opera music
- (3) Central China

Herbert G. Geisler (hgeisler@mac.com)

Concordia University (Faculty)

- (1) music education & transmission, popular/traditional adaptation, musical taste and preference
- (2) pop, religious
- (3) Hong Kong, Taiwan, Asian America

Sheau Kang Hew (sheau.k.hew-1@ou.edu)

Oklahoma University (Faculty)

- (1) ethnic identity, immigrant culture
- (2) pop music, Chinese music, Southeast Asian music

Hsin-wen Hsu (hsu7@indiana.edu)

Indiana University-Bloomington (Student)

- (1) The institutionalization of music cultures, advocacy in/through music, performance study, mediation of music cultures
- (2) Popular music (East Asia and Europe), Hakka music, Taiwan aboriginal music, Folk music in Scandinavia and Baltic area
- (3) Taiwan, China, Finland

Pattie Hsu (pattie@berkeley.edu)

University of California at Berkeley (Student)

Eric Hung (msumeric@gmail.com)

Westminster Choir College of Rider University (Faculty)

- (1) Hybridity, Migration, Performance, Representation of Asian-ness
- (2) Asian-American music, Film music; Representation of Asian-ness in US & UK; Asians performing Western Art Music
- (3) US, London, Hong Kong

Alan Kagan (kagan001@umn.edu)

University of Minnesota (Retired Faculty)

- (1) Music & Belief Systems; Performance Practice; Synchronic and Diachronic Study
- (2) Buddhist and Taoist Ritual; Opera; Instrumental Genres; Taoist Festivals; Folk Song; Ballad
- (3) Primarily Guangzhou

Sunhee Koo (skoo@hawaii.edu)

University of Hawaii/Kapiolani Community College (Faculty)

- (1) Korean Minority in China and Identity Construction
- (2) Traditional Music, New Compositions
- (3) Korea (North and South Korea), China

Nawa Lanzilotti (nlanzilotti@gmail.com)

University of Rochester (Student)

- (2) Traditional Chinese music, Tibetan Music
- (3) Mainland China (Beijing), Tibet

Frederick Lau (fredlau@hawaii.edu)

University of Hawaii at Manoa (Faculty)

- (1) music and identity, nationalism, politics, creativity, cultural studies of music, cross-cultural issues, Diaspora, identity, traditional music, transnationalism
- (2) Chinese music, western arts music, Asian pop music

Tong Soon Lee (tslee@emory.edu)

Emory University (Faculty)

- (1) nationalism, cultural studies, identities, Anthropology of Music, Diaspora, nationalism
- (2) Peranakan musical cultures
- (3) East and Southeast Asia, Asian diaspora, Singapore

Yawen Ludden (yawenzhou@yahoo.com)

University of Kentucky (Student)

- (1) Beijing Opera

Ania Peczalska (ania_peczalska@hotmail.com)

Indiana University-Bloomington (Student)

- (1) teaching and learning, colonization/Westernization
- (2) folksong, kunqu, Beijing opera
- (3) Beijing

John Thompson (silkqin@aol.com)www.silkqin.com

- (1) historically informed performance
- (2) Guqin silk string zither

Jui-Ching Wang (jcwang@niu.edu)

Northern Illinois University (Faculty)

- (1) ethnomusicology advocacy, pedagogy
- (2) world music

J. Lawrence Witzleben (jlwitz@umd.edu)

University of Maryland-College Park (Faculty)

- (1) non-western ethnomusicologies, performers' aesthetics
- (3) China, Hong Kong, Indonesia, Hawaii

Chuen-Fung Wong (wong@macalester.edu)

Macalester College (Faculty)

- (1) Chinese minorities, ethnicity and modernity
- (2) ch'in, Uyghur music
- (3) Central Asia, Xinjiang Uyghur Autonomous Region

Ying Yu (syvvv1220@hotmail.com)

Shenyang Conservatory of Music

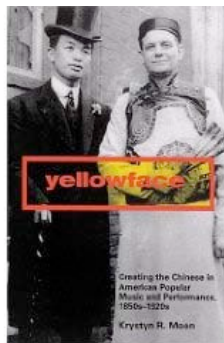
- (1) Shadow play music in Northeast China, Guyue Music in Northeast China
- (2) Kuilei music, funeral music
- (3) Northeast China

Su Zheng (szheng@wesleyan.edu)

Wesleyan University (Faculty)

- (1) Asian American musics and identities, cultural studies, Diaspora, gender and music, historical studies, identity, intellectual history of ethnomusicology, modernity with tradition, nationalism, refugee studies, sexuality, transnationalism, women
- (2) Asian American music, Avant-Garde, Contemporary music, Popular music, Western Art music
- (3) East Asia, North America

BOOK REVIEW



Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s.

Krystyn R. Moon. 2005. New Brunswick, N.J.: Rutgers University Press. xi, 220 pp., list of illustrations, appendices, notes, index. ISBN: 0-8135-3506-9 (hardcover); 0-8135-3507-7 (paperback).

Krystyn Moon's *Yellowface* examines the early popular music development of Chinese communities in the United States during the mid-nineteenth and early twentieth century. Based on extensive research in the history of US immigration and ethnicity, this book explores issues of race and identity in relation to Chinese immigrants in the early history of American popular music. It examines American popular songs with Chinese subjects or themes, and musicals, revues, and plays produced in the United States. The book covers the transition of Chinese identity perception and formation from the 1850s to the 1920s and is organized chronologically into six periods: (1) exotic, inferior, and foreign; (2) anti-Chinese sentiments; (3) Chinese human curiosities and establishment of Chinese theatre; (4) creation of Chinese sound, music transcription and representation; (5) heterogeneity of Chinese images; and (6) Chinese and Chinese American vaudevillians on the popular stage.

In many early nineteenth-century American arts, the Chinese were perceived as less civilized and racially inferior. The discovery of gold in 1849 resulted in the rapid growth of the Chinese immigrant population and Americans' anxiety. Meanwhile, Americans' anti-Chinese sentiment and the marginalization of Chinese communities intensified along with the Chinese Exclusion Act in 1882. The Chinese were depicted as sympathetic and tragic characters in American songs and impersonations. As Moon describes, "(Songs' topics included) both men and women attacked Chinese immigrant men, wives, or lovers ran off with white men, and immigrant men died from unexpected circumstances..." (51). It wasn't until the late nineteenth century that Chinese musical elements became a source of inspiration and innovation for American songs. China and Chinatown became sites for exotic fantasies. Chinese and Chinese American musicians played ragtime, and competed with American and African American actors in yellowface on the stage. In the early twentieth century, many Chinese and Chinese American artists performed in vaudevilles, sang coon songs and even took up the blackface character. The famous artists included Lee Tung Foo, "the first Chinese baritone in vaudeville" (146), and Chung Hwa Comedy Four, "the mixed heritage singing in vocal harmony" (148, 154). Chinese Americans appropriated Chinese stereotypes

within American desire and expectation, yet at the same time challenged the white's perceptions of Chinese.

The term "yellowface" was used primarily in the twentieth century to describe "the ways in which white (i.e. American) actors portrayed Asians, manifested degrading images of Chinese immigrants on the stage" (6-7). American actors in yellowface appeared on the stage with visual stereotypes, such as colored silks and satins, queues, lips in deep red color, and Chinese hangings and lanterns (114-18). Such stereotypical representation effectively located the Chinese as racially inferior; their portrayal was controlled by the white American actors on the stage. Besides white American actors, many African Americans were "yellowed-up" for the Chinese characters on the stage as well. Though both Chinese and Africans were regarded as non-white for their immigrant background, African American artists tried to differentiate themselves and assert their American identities through this Chinese impersonation. This practice further highlighted the foreignness of Chinese as non-white, and re-affirmed the racial conflicts among white Americans, Chinese, and African immigrants.

Much of the analysis in the book is drawn from sheet music, artists' portraits, lyrics, program leaflets, broadsides, backdrop and hairstyle images, advertisements, and critics' reviews primarily by white Americans. To contrast the representation of Chinese identities among different parties, I would suggest adding views from Chinese immigrants from oral and/or printed sources. Moon complements the main text with portraits of Chinese immigrant artists, scores, and transcriptions of American music with subjects. She also provides two lists of American songs and plays with Chinese subjects or themes in an appendix. These visual sources and details of archival information enhance the reader's understanding of how the Chinese were portrayed in early American popular music.

Adding to Deborah Wong's *Speak It Louder* (2004) and Su Zheng's *Claiming Diaspora* (2008), this book is one of the few Chinese music publications that address the issue of Asian American identity in popular music studies. Though the discussion lies more on the socio-historical context of performance than on the music itself, this book brings to the readers a fresh look into the connection among early American popular music genres, such as minstrelsy, coon songs, vaudevilles, and Tin Pan Alley. In addition to addressing the African American and European influences on Chinese American performances, Moon provides an immigrant-oriented sub-source towards the early development of American popular music, shedding light on the ways in which Chinese Americans as well as immigrants from other places differentiated and negotiated among themselves.

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